

[Scout humming]

[clock ticking]

Not gonna be about me, about you.

And she said some nice things. And you take it with you in your own time read it, but she wrote what a nice person you were and. Well, that's not true at all. Allowed to take a picture real quick?

(man) Thanks, Gregory.

(woman) It's this way. This way?

Cecilia, hi. How are you? Good morning.

(Cecilia) Yes, hi.

Nice to see you.

Is Michael here?

(man) How are you?

Did you see Michael? No. Not yet.

(woman) Michael's right there.

Hello. Hello. I'm glad you're here.

We have some volunteers from the Huntington's Theatre, who are glad to be back.

And there are six of them... One on each aisle ...and they are very attractive. And--
...and two upstairs.

All right, can we hear you for the level of sound?

(woman) Mr. Peck, every student has seen *To Kill a Mockingbird* and I was wondering if you could relay any particular good experiences that you've had regarding this movie.

Sure, but I'll do it tonight rather than now.

[people laughing]

(man) Sound is great. Yeah, okay.

All right. Near the end of the program I begin to talk about how I met Mrs. Peck.

And then I ask Mrs. Peck to come out on the stage and join me.

And she does.

[all clapping] Here is Mrs. Peck.

Thanks so much.

[Peck clearing throat]

There was one extra ticket was there?

Two.

One extra?

She has them.

Yeah, and I've given them both away.

Okay.

Hello, Michael.

How are you?

I'm very well, and you?

I'm fine, thank you.

Yeah? Anybody out there?

No, no, just me and a couple of my friends.

They didn't show up? Well.... Yeah. Yeah.

I'm calling my mother. She's gonna rush over.

That's the way it goes. But aside from that you know. I might have a couple of cousins out there.

You had a couple of cousins last time, I know.

Who was it who asked how long the question-and-answer would be?

And they said, "20 minutes." He said, "Are you kidding?"

"We had 20 minutes from his cousins alone last time."

(woman) Tonight is a once-in-a-lifetime opportunity to meet an American icon as a person.

We have known Gregory Peck on film for over 50 years. An esteemed film critic once wrote that, "Somewhere within that man is the best of us." We are going to meet Mr. Peck in just a few minutes but before we meet the man let us take one more look at the actor.

Here are just some of the highlights from the extraordinary career of Gregory Peck,
[audience applauding]

[music playing]

You see, General, my people are going to laugh if I fell in deep water. I cannot swim. It's not so bad Mr. President.

Everyone is about to see that I can't walk on water.

Hello.

(Cynthia) Please.

[singing]

There he is, Mr. Tate.

He'll tell you his name.

[humming]

[chuckling]

Well, as I always say too late to back out now.

[audience applauding]

(Peck) Thank you. Thank you.

[people whistling]

I've been sitting back there watching what you've been watching backwards, of course.

And a lot of impressions and a lot of memories naturally.

You saw Robert Duvall in his very first film role there, as Boo Radley.

I'm particularly struck tonight by the fact that he conveyed so much of tenderness and shyness and courage, and all those things, without saying a word. It's an acting lesson.

I want to talk about Harper Lee a little, the author of *To Kill a Mockingbird*.

She had never been to Hollywood but she came to watch us filming on the very first day. And the very first scene was the scene when the children ran down into the block to escort their father back to their little frame house,

The boy grabbed the briefcase, and strolling along we talked over the events of the day.

Good afternoon Mrs. Dubose.

And the camera was following us on what you call a dolly track,

You look like a picture this afternoon.

Halfway through the scene, and I'm carrying on, chatting with the kids and I noticed Harper walking behind the camera with her hands behind her back, taking it all in and I thought I saw some glistening on her cheek. So we finished the scene and the director said "Wonderful. First take, it's a print. That scene will be in the movie just the way it is."

I strolled over to Harper and I was thinking we had quite an effect on the author.

And I felt kind of puffed up about that and so I said, "Harper, did I see something a little shiny on your cheek?"

She said, "Oh, Gregory, you've got a little potbelly just like my daddy's," she said.

[all laughing]

I said "Harper, that's great acting."

Let's join in now and have a visit.

Who would venture forth and ask the first question?

Someone?

Yes, right here.

Yes, I've got just two quick questions, One, do you have..., I'm sure you've been asked this before, Do you have a favorite film of yours? I mean, was it your role as Atticus Finch?

And the other one, I'd like to know about. I miss Audrey Hepburn terribly and I was wondering if you could comment on what was she like as a person, and your associations with her.

I will, and I'll ask everybody that follows if they have a two-part question to ask one part at a time [audience laughing] because I might have a senior moment up here.

[audience clapping]

What was your question about To Kill...,

[all laughing]

To Kill a Mockingbird?

Yeah, that was my favorite film.

As for Audrey, Audrey was a unique person and I don't think there was anything like her before nor has there been anyone like her since.

I was so.... We were all so taken with Audrey.

She had only played bit parts in a few English films.

However, she had played Gigi on Broadway and had won the Tony, or the equivalent of the Tony, when she did.

[music playing]

So, when she began Roman Holiday it was like a flower suddenly come to bloom, And we watched in amazement. She was born to play this princess. I felt that, in a way I was like her male partner in the ballet. I was holding her hand while she did her pirouettes.

Hello.

Hello.

Well, there was a little scene, the Mouth of Truth,

Now that little scene. Many of you, I'm sure, have been to Rome and visited that ancient monument and you know that the legend is that if you stick your hand in there and you're a liar it'll take your hand off.

In this plot of Roman Holiday we were both liars.

She was a princess on the town incognito, pretending to be a student.

I was not supposed to know she was there, but I did know because I was a newspaper man, but I didn't tell her that getting the scoop of my life? "Princess on the town."

So, when it came time for me to put my hand in there. I said to the director, whose name was William Wyler, a great director, I said, "Willie, "How would it be if when I put my hand in there, I pull it out like that?"

And he said "That's the corniest thing I've ever heard.

[all laughing]

"But go ahead and do it."

[titters]

Let's see you do it.

Sure.

[yelling]

[screaming]

Hello!

You beast!

(Peck) Audrey was so caught up in the moment that she just went bonkers. And that was total, total spontaneity,

About two weeks into the film I called my agent and I said, "What are the billing clauses here? What's the official billing?" And he said, "You know it's 'Gregory Peck in Roman Holiday' and underneath the title it's 'Introducing Audrey Hepburn.'"

And I said "George, it will not do. You got to move her name right up there alongside of mine."

He said, "Greg, you don't have to do that." He said, "I mean, you've worked for this prerogative and you should be up there alone." I said, "George... if Audrey's name is not up there when the movie comes out I'm gonna look like a damn fool. She's gonna win the Oscar in this part. And so her name was up there, and she did win the Oscar and she was a sensation. And after that, everybody lined up to make movies with Audrey Hepburn.

[audience clapping]

Now, right here.

Wait for a microphone, please, so I can hear you.

(woman) I've come from England especially to see you tonight and I hope that expresses what my feelings are about being here tonight. On a rather more mundane level when you were in the shower with Sophia Loren in Arabesque was she really naked?

[all laughing]

Yes and no.

How shall I put it?

Well, it was pretty spectacular, I can tell you.

[all laughing]

Over here.

[chuckling]

(woman) I'm originally from Chile and my dad gave me a copy of *To Kill a Mockingbird* many years ago. I loved it then and I love it now. I've raised a lot of boys and my youngest is now going to be graduating from law school. And I was hoping that, perhaps, before tonight is over you could just autograph a copy of the book.

(Peck) Sure.

He's a Gregory, too. He's often asked if I named him for you,

Well, did you? Yes, I did name him for you.

Well, backstage for you.

[all laughing]

This is it.

(woman) Here are your friends from Dingle.

(Colleen) Mr. Peck. Hello, there.

Colleen Sheehy. This is my husband....

(man) Yeah, we met you in. Coney Island. Hello there, Ticoni. I think we did.

How do you do? We had a good evening, didn't we?

We did. We had a great evening. We did, yeah.

Hello, there. How do you do?

You came from London for this evening?

It's like a dream come true for me, this is.

Did you, now?

Absolutely.

I'm speechless, actually. I don't quite know what to say.

Tell about yourself.

I've admired you for many years.

I wanted to see for myself whether you really are what you appear to be on screen.

You have all the qualities that I admire in a human being. And tonight has proved to me that you are what you appear to be.

Well, I hope so. I hope so.

I hope it isn't all a put-on after all these years.

No. That's what I wanted to find out for myself.

I thought, to hell with it, I'm gonna blow all my savings and I'm gonna come here and see for myself what you're like. And I'm so glad I did. It's been the experience of a lifetime. Thank you very much indeed.

God bless you. Thank you for coming.

Listen, I have to pick up my odds and ends and bits.

Will you put this in your bag, Cecilia?

And off we go.

What about those flowers?

Maybe we'll give them to that girl from England, shall we?

Give them to her. You give them to her.

I will. All right.

Hello, Riley. Hi, Sandy.

Hey, Riley.

How are you, Riley? I'm glad to see you.

[chattering]

Two years ago, I think it was.

The kids look a lot younger. Yeah.

The kids look smaller.

At this age-- less sophisticated.

(man chattering on TVJ

[cheering]

That a three-pointer?

(man) Yeah.

Wow! Was that a shot!

One day, I'm gonna be better than you and my Dad.

Together or just separately?

Is the world ready for two million Greg movies?

Have you seen that? Deep Impact?

Is that a giant meteor movie? Yeah.

Who was it prevented it from hitting the earth?

Was it Mel Gibson or Bruce Willis?

No, no, no, no. It's surprising. It was Robert Duvall. Robert Duvall was the hero.

(Carey) Boo Radley ends up being an astronaut.

[both laughing]

Dad, don't do it.

Is it time for a little surgery? No!

(Peck) One of the things that I've always loved is getting the whole gang together under the same roof. And we've always done that with the three boys from my previous marriage and Anthony and Cecilia. Veronique had a very matter-of-fact

approach to being a stepmother to three boys. And it was not to pretend to be a mother but to be a friend.

And it took a while, but she was successful.

So much so that I think each one of the boys came to her at various times when they had a problem and confided first in Veronique before even they confided in me,

You know I found my soul mate in Veronique, there's no question of that.

I'm a little bit of a loner maybe, and she is outgoing, and funny, and she's a wonderful conversationalist.

So these are the Phaelenopsis sometimes called the Moth Orchids.

Look at the vigor and the beauty and the life that's in that.

[woman chattering]

(Peck) Okay,

Shall we walk down here? Let's, yeah.

Wow. look at this, Dad.

It goes right off here. Oh, wow.

(Peck) Beautiful.

Wow. Look at that.

(Peck) I can't quite see myself saying, "I'm retired,"

I don't like the word "retired."

(Cecilia) Look, there's a boat right down there.

That looks like a boat full of people.

(woman) And there's another one over there.

(Peck) The show that I do around the country is not exactly getting back on the stage, but it is in a way because there's a live audience and when you come out on the stage you have to keep them interested for an hour and a half. So, it's a bit of a challenge and I have a feeling that I'm back where I started with a live audience,

(man) God bless, Greg.

Thank you for all your entertainment.

(Peck) Thank you kindly.

Over the years we've enjoyed you tremendously, sir.

I'm glad to hear it.

It's an honor to meet you. Thank you, I pray.

Good luck tonight. I know you'll be wonderful.

Are you going? Yes, sir.

Hello. Greg, a living legend.

You're great. A living legend? Well, thanks a lot.

Thanks a lot.

I thank you kindly. Thank you. All right.

A lot of my family comes from here. You live here?

I live in Toronto now. Oh, you do?

Nice to meet you.

(both) You too.

Bye, bye. Bye.

[birds chirping]

Baby Rose.

She was only two years old.

The great-great-grandmother lived on until 1916.

That's the year that I was born.

(Cecilia) Catherine that's your great-grandmother.

This is my great-grandmother, yeah.

My grandmother's name was Catherine, too.

She was born in 1864

This was her mother.

This is my dad's background.

(Peck) My dad comes from these parts,

Born in Rochester went to Niagara University and transferred to the University of Michigan.

And my grandmother came over a brave Irish girl from County Kerry and she and other members of her family came through Canada and took up residence in Buffalo and in Rochester.

My dad was taken back to Ireland because his American father died and he lived part of his youth there and finally they did come back, and they stayed in the States that time.

But my dad often said that there was no entertainment.

There was nothing to do but tell stories. No radio, no television. So he always loved story-telling. And he was good at it. He was good at pranks, too.

This is what he liked to do?

When he was about 77 he loved to drive his car into a service station. Now, he and I had the same name. We were both Gregory Peck. He loved to say, "Fill'em up." And when the attendant came the car was filled with gas. My dad would hand over the credit card. Now, I had made about 15 or 18 pictures by this time. So the attendant would look at the card he'd look at the white-haired old gent.

He'd say, "You're Gregory Peck?"

[audience chuckling]

My dad would say, "Ah, yes, you see, but I've not been at all well lately."

[audience laughing]

I'm gonna ask you to join with me now and we'll tell some more stories and I want to hear from you and there are volunteers from the University of Buffalo and they have microphones. Who would be first?

Someone? Volunteer?

Here's one.

Mr. Peck, you've been my all-time favorite and I have often wondered what it took for you to play such a scoundrel like Lewt in *Duel in the Sun*.

He was such a...

(Peck) No-good.

No-good, But he did it well.

He was just a rascal.

He was a rascal, but I loved him every minute,

[chuckles]

Women are funny that way.

[audience laughing]

(woman) And I'm so glad we're funny!

Please, Lewt. I'll come back every once in a while and see you, like tonight-- I'll do anything you say, Lewt, anything.

Honey, I love you. I'll see you every time I come back.

No, Lewt, no! I'll send for you someday. Honest, I will.

I want to go with you. I gotta go with you.

Will you stop? You're yammering like in a movie.

You love me. You said you love me. Let go!

Nobody else can have me 'cause I'm yours!

I don't want anybody else, Lewt, I want you. I'm your girl!
Nobody else can have me, and nobody ever. Take me with you, Lewt. You gotta take me.

Please, Lewt, please, honey.

Shut up!

Lewt, please!

[audience applauding]

Let's see. Anyone in the balcony?

We haven't been there in a long time.

Here, please.

(Rev. Thomas) Hello, I'm the Rev, Thomas Jones and I just wanted to tell you that after I'd been ordained as a priest for a little while I started feeling that I wasn't so sure of my vocation. And then I saw The Keys of the Kingdom. And I'm just curious, did you ever have any vocation, going to Niagara University, of possibly being a priest?

My dad went to Niagara but I went through.... I was an altar boy.

And I was brought up a strict Catholic in the days when the responses were in Latin.

I had a bit of a vocation when I was about 13 or 14. But, Father I recovered from it.

[all laughing]

(Rev. Thomas) I hope you think this is the right way but I think we're all much blessed that you did.

(Peck) And now, I'm gonna tell you my very favorite story. And it has to do with a trip that I took in 1952. And the trip was from Los Angeles to Rome to make the picture Roman Holiday. I had a stopover in Paris for a few days and the Paramount people who were producing the film asked me to do an interview with the great Paris daily paper the France-Soir. They said it'll be with a very up-and-coming young reporter. She's very young, she's quite beautiful and she's extremely smart. I say, "That sounds good. Where do I meet her?" They said, "At a restaurant on the left Bank." They gave me the name of the restaurant. We did meet, and we did have a wonderful talk for an hour and a half, and then off I went and went to Rome for six months to film the Roman Holiday. And to finish the picture I had another assignment, which was to be in Germany. But I had a month off so I went to Paris. Drifted around by myself for a few days and then I began to think of some agreeable company and I thought of that wonderful girl that I'd met six months before. I called her at the newspaper. I guess I got the city room. I said "Mademoiselle Veronique Passani, sil vous plaît." He said, "Who calls?" I said, "Gregory Peck."

And I guess he picked up a microphone, something like this.

They had an amplifying system. And he said, "Mademoiselle Passani?

"It's Monsieur Gregory Peck on the telephone for you."

All the typewriters stopped like that.

[audience laughing]

And I heard her heels clicking along, and I thought this girl's in a tough spot.

I'll get it over with quickly. I'll make my pitch. And I said, "Let's have another lunch together." I said, "Do you remember me?" She says, "I remember you, all right."

"Let's have another lunch together," I said. And there was a pause. And I said, "Why don't we go and have Lunch together?" Another long pause. I thought, I'm not doing well at all here. I'm not getting the message across here. And I said "Well, I've got an idea. Let's go out to Longchamps. There's racing today and we'll watch the ponies run around the track and we'll have a nice Lunch on the pavilion.

And finally she said, "Well, all right, all right."

So we did have, lunch at the racetrack.

And we had dinner that night and we had lunch and dinner the next night. And a few weeks later I said to her, "You know it took you a long time to make up your mind to have lunch with me. What was going on with you? Did you have another boyfriend, have work to do maybe you just didn't like movie actors?"

And she said, "I was not gonna tell you this but I had an appointment that afternoon to interview Albert Schweitzer... [audience laughing] at the apartment of Jean-Paul Sartre."

[audience exclaiming]

I said, "You made the right choice, kiddo."

[laughing]

Next New Year's Eve we will have been married 43 years.

[audience applauding]

Two wonderful grown kids we love dearly, Anthony and Cecilia.

A super grandson named Zachary. And now I think I'll ask Veronique to come out and join me here.

Hello, darling.

[people whistling]

(Cecilia) Do you think that she won't let us in?

I can't imagine, but if she doesn't what shall I... Shall I do une grande scène? Yes.

Okay.

We've been thrown out of better places than this.

(Veronique) It was such a wonderful wonderful place because, during the war it was difficult to go anywhere.

And so, we used to go to the racing club on bicycles.

Exactly go up this way, as we are doing up the Champs Elysées.

From here Avenue Franklin Roosevelt?

Exactly. From there. Yeah.

It looked so magnificent to me then.

I'm curious to see what it looks like now.

Maybe it will look not the same at all.

And you were a little swimming champion? I was.

I trained with Madame Berlumou.

[Veronique speaking French]

Gregory, you come out with me.

Oh, no, no, no. I don't want to get thrown out.

She's gonna be thrown out on her own. No, you go with her.

(Veronique) This is where I used to park my bike.

Where is my bike? Maybe it's still here.

Maybe we can find your old bike.

[Veronique speaking French]

(Peck) Is that where you were swimming?

(Veronique) That's where I was swimming. Yeah?

That's where I learn how to swim.

I learnt here.

They attached a belt. It was so humiliating.

They attach a belt and we're like little tadpoles with a belt and before we hit the water we have to learn how to do like this in the air.

We were on a hook with a belt.

(Veronique) I love this visit. Yes.

I finally got you here.
[people chattering in French]
(Peck) And enough of the kissing, Jacques.
What kissing?
(Cecilia) Why, because you two always kiss each other?
(Peck) No, he always kisses her niece.
I love that. But I must be frank? I do a lot of that.
(Chirac) I would've liked to marry her.
It's too late. Too late.
[all laughing]
I'm very much in love with her for a very long time.
(Peck) I know.
[Chirac speaking French]
Translate.
He's now asking if Jacques and I knew each other before you and I knew each other?
(Peck) Absolutely not.
Not.
Unfortunately, because you wouldn't have got any chance.
[Peck exclaiming]
[all laughing]
You're modest.
I like modesty in a President.
There are not very many presidents who are modest.
[speaking French]
[all speaking French]
(Peck) Seen about four people in six weeks.
Old pals who happen to be around.
I don't know the days just drift by.
The smell of the lavender the olive groves. It's been heaven.
If you look at this this tree is probably a couple of hundred years old.
You see, they chop off the top of them like that so that they will sprout in this bushy fashion.
I think of them as old men. And they are old men.
And I like the way they are sprouting new life.
And they are giving olives.
Olives are very important around these parts.
This is one of the great fig trees, right here.
Maybe all the figs have been plucked from this one, but. Has a nice aroma. Here we are.
There's one right now.
I'm just gonna haul off and eat it.
And maybe I'll give you one, too.
(woman) If I'm lucky.
[exclaims]
Those are sweet.
That's the way to eat a fig – right off the tree.
But I cut yours too short last time, didn't I?
No. Your mother thought so, but I didn't think so.
I think she was right. There was a difference of opinion there.
Your mother and I resolved the difference by not talking about it.

It came to that?

(Peck) I think Anthony and Cecilia are children of love,
Doesn't seem to us that it's ever been a problem to carry on an easy relationship and
an easy communication with our kids,
They're looking after the old man.

(Cecilia) Anthony gives such good backrubs.

(Anthony) I do.

(Cecilia) They're sometimes too hard, though.

Is he doing it too hard? No, no.

(Anthony) Are you sure? Yes, I'm sure.

'Cause I can do it too hard if you want.

(Peck) Anthony makes me laugh more than anybody in the world,
Anthony has the greatest sense of humor and the greatest instinctive sense of comedy,
And as it turns out he is finding that comedy is his best field in his writing,
Seemed to us that Cecilia was kind of a natural-born method actor,
So we did encourage her,
We didn't push her.

I think I simply told her that "I think you have a natural talent."

We made a picture together called The Portrait.

Well Mags, what's going on here?

Lauren Bacall and I played a crusty old married couple kind of selfish and wrapped
up in themselves and Cecilia played our daughter in the film.

I'm just not comfortable here.

Why don't you give us another chance?

It would be better if I go home.

I am in the way here. Oh, come off it, Mag.

No, really, Daddy. You're the happiest when you're alone with Mother.

And I have had that feeling my whole life.

Well, probably that's true.

I'm sorry about that, Mags, but that's who we are.

We're far from perfect parents, far from it.

And that's the way things are going to remain because that's who we are.

(Peck) The director, Arthur Penn wanted me to really let her have it and really bawl
her out.

I don't think I could ever do that quite to Arthur's satisfaction.

Can you tell me about Anths?

I'm waiting to hear from him. I see.

(Peck) I'm trying to do a little scribbling and writing,

A kind of memoir,

I hope it's going to be light and amusing,

(Cecilia) How's your writing, Da?

Will you read us a sentence or two?

You want to hear something?

I'm talking about my dad.

Well, he. "He was a pharmacist.

"A 'pharmaceutical' chemist' "as he liked to say with mock pomp.

"He worked the all-night shift at Ferris and Ferris "a drugstore in downtown San
Diego.

"It was a lively place.

"Sailors and marines on shore leave "came to him to have their shiners leeched."

(Cecilia) What's that?

"He kept a jar of water filled with slimy black leeches "in the back of his store.

"Fastened to a black eye, a leech would fill with blood "in about half an hour "and drop into a basin "in the lap of the 'patient.'"

(Cecilia) Eww!

What did that do?

"It was a drastic remedy, but effective.

"My dad, when the ships were in, did a brisk trade "with his leeches."

That's so great.

That is great. I've never heard that before.

So that's what he was doing, curing the sailors' black eyes from their drunken brawls?

(Peck) Well, yes, he was doing that but he was also filling prescriptions grinding nostrums with his mortar and pestle rolling pills between his fingers.

He was a pharmaceutical chemist,

But he was also the overseer of a very lively place the only place in San Diego that was open all night,

So it attracted all kinds of people,

When my mother and father got divorced, I was about three or four,

What I remember is bouncing around between one parent or the other,

And then I think they got together and arranged that I would live with my grandmother,

, So, for a while there I lived with my maternal grandmother in la Jolla in our little' bungalow,

And I had a bike, and a dog, and I was, I think totally happy,

But, for some reason or another, they decided to pack me off to a military, Catholic boarding school in Los Angeles,

In those days, I think that people had the idea that militarism and religion was a good mix,

I think they thought it was "character-forming" for young boys especially young boys of divorced parents.

At first I kind of liked it because of the uniform and sports,

I did like it,

The whole thing was striving,

Striving for rewards,

But, you know, I guess the result of that bouncing around was that I felt a little bit different,

Maybe I ended up being a little bit shy,

I never gave acting a thought until I was a senior in college in Berkeley,

But a fellow tapped me on the shoulder one day and he said "I want you to come and try out for a play,"

So I was in five plays in my senior year,

And I found, somehow that I liked it,

Maybe I found a sense of family when I got up on the stage and all those people out front and I found myself communicating in a kind of a way that was new and was welcome to me,

You're a fine goat, and there is a nice piece of chocolate for you.

Those are Anthony's chocolates.

[both laughing]

It's serving a good purpose.

If I ever get anywhere with this little memoir of mine I have the title?.

The goat's in the kitchen,
[chuckles]
And this is the goat and this is the kitchen.
[dog barks]
Oh, Charlie.
Charlie!
(Peck) Charlie has ideas of his own.
I think he wants to go home.
[child shouting]
They want me in their kitchen, they feed me chocolates and they kick me out.
The life of a goat.
[both laughing]
Goodbye, Charlie.
(Peck) You can imagine how I feel,
It's a great, great feeling to be back at the Barter and I wouldn't trade the experience of that wonderful summer back in 1940 for anything.
I was lucky in that I somehow qualified for two years of good training at a place called The Neighborhood Playhouse and after the first year, thank the Lord I was chosen to come down to Barter and get some real practical experience.
Down we came for a summer of great, great work,
I think I played supporting or leading parts in five different plays and also drove that truck off to Big Stone Gap, was one of the places.
(audience laughing)
It's a remnant, Not my old truck, you've seen that in the lobby,
(Peck laughing)
(audience laughing)
And other stops along the wayside where we unloaded the scenery, unloaded the lights, put them up and then went backstage to put on our makeup and went out and did the show.
, And when the show was over tear down the scenery and the lights and truck them on back to Abingdon.
So it was invaluable.
Nothing could replace that kind of experience.
When I first came out to Hollywood after I'd done three shows on Broadway and a bunch of shows on tour around the country and a lot of summer stock 25 or 30 plays I came out for the first time and I met Gary Cooper soon after I arrived.
And he said to me. , He looked me over and said "Well, how many pictures have you made?"
I said, "Two."
He said "Well, how were they?"
I said, "One good, one bad."
He said "You're ahead of the game, right now."
(Peck) My first film director kept saying to me,
"Greg, could you just common up your speech a little bit?"
"Not so many consonants, because you sound like a stage actor,"
(interviewer) You seem to make a lot of very successful movies almost from day one,
Do you remember your first movie? What was your first movie?
It was called Days of Glory, but let's go on--
We'll skip on that one.

What about the first one you were quite proud of?

The Keys of the Kingdom... Of course.

...was a huge success.

Good day.

(Peck) My second role.

Good day, Mr. Pao.

I was a little green and awkward, but I was very, very sincere,

I meant every word I said, and that seemed to get me by,

It wasn't until later that I could, as George M. Cohan used to say "put a little salt and pepper and gravy on it,"

Give me humility, Lord.

After all, it was only thy merciful goodness and thy divine providence that saved the boy.

But they are ungrateful and you know it.

The quote that I've always been fond of it was a quote from Carole Lombard who always said, "It takes 10 pictures to make a star" so that the audience accepts you over a period of time,

"They become accustomed to seeing you on the screen,

"And if they like you a little bit, they're looking forward to the next picture,"

We're going to ask you to join in now,

Please feel free to ask me anything you want.

I mean, you ask the questions you want and I'll give the answers that I want.

[audience laughing]

Now, up here.

(woman) Mr, Peck do you have a favorite role?

Oh, sure it's Atticus Finch. Sure.

[audience applauding]

That was my lucky day when Alan Pakula and Bob Mulligan sent me the book.

And they said, "I think this is something you're going to like."

Well, I sat up all night reading the book, I could hardly wait till eight o'clock in the morning to call them and say, "If you want me, I'm your boy."

Of course, I've never had a moment's regret, and on the contrary it was a blessing and a gift from Harper Lee.

I think that's all the reading for tonight, honey. It's getting late.

What time is it?

8:30.

May I see your watch?

"To Atticus my beloved' husband."

Atticus, Jem says this watch is going to belong to him someday.

That's right.

Why?

Well, it's customary for the boy to have his father's watch.

What are you going to give me?

I don't know that I have much else of value that belongs to me.

But there's a pearl necklace.

There's a ring that belonged to your mother.

And I've put them away, and they're to be yours.

I want to introduce someone to you now, at this point.

You've seen little Scout on the screen.

And she was a delightful and lovable, adorable little girl.

And now she's a delightful and adorable a big girl.

And she's right here, now.

[audience applauding]

Mary, will you stand up?

I've spent lots of happy hours with the Pecks and it was wonderful.

During the making of the film my father had to stay back in Alabama and run his company. And Veronique and Atticus were kind enough to invite me over to the house and play with Cecilia and Anthony on the weekends and it was sort of a family thing. And it was wonderful because here after all these years we have this marvelous relationship and he is Atticus. I still call him Atticus. I don't know what else to call him. So, yeah, it's wonderful.

[audience applauding]

Still call her Scout.

[audience chuckling]

Over here, please.

(woman) Mr, Peck, is it true that Harper Lee gave you her beloved father's pocket watch?

She did.

She did. And I had visited Monroeville and I'd gotten acquainted with him and I borrowed a mannerism. He did have a habit of fiddling with that watch which he had strung across from one vest pocket to the other through the button hole in the middle, And he did it in the courtroom. And I borrowed that mannerism in the trial scene. Not with his watch with a prop watch. I fiddled with that watch. It gave me time to think straight. And after he died, unfortunately, he did not live to see the film, she gave me his watch. Harper gave me his watch, and I treasured it.

(announcer) At Santa Monica the Academy Awards presentation,

Sophia Loren happily presents Gregory Peck...

I remember hearing my name called out for the Oscar and in a kind of a daze I walked up the aisle. I was clutching the gold watch Harper had given me in one hand and Cecilia's rabbit foot in the other. So, it was a nice moment.

Now, up here, please.

Mr. Peck when I was 13 years old I saw *To Kill a Mockingbird*. And it was such a seminal event in my life I became a lawyer.

[audience laughing]

But not only was it, to me, a movie about a lawyer but it was also more importantly to me, about a father. And when my first son was born I named him Atticus.

[audience applauding]

Today, before I left to come here across from my office I took out of a frame an original *To Kill a Mockingbird* poster. And I was wondering if it's possible, if some time that you could sign that for me?

[audience laughing]

[audience applauding]

And I would add -- How about tonight?

[audience laughing]

You're invited backstage with your poster and I'll be very glad to meet you and sign it for you.

Thank you very much,

(phone ringing)

(Veronique) Hello? Where are you?

Well, come on up. Waiting.

(Peck) We're here in Washington.

All right.

Cecilia's coming from New York and we haven't seen her for a while and she's in a certain condition.

So, here she is.

(Cecilia) Hello?

Hi.

You are a beauty! Hi.

Hey, Mom. How lovely to see you.

Hi. How beautiful.

Hi, Daniel. How are you? Nice to see you.

So? Does it show?

(Peck) Does it show?

[all laughing]

Does it ever!

(Veronique) Does it ever!

(Cecilia) Does it?

Beautiful. What, do you have some padding in there?

No, I'm just kidding. Oh, you're kidding.

It's not that big, yet.

I thought.... And it was like two things.

Twins. Yes.

Sweetheart, you almost gave me a heart attack with that thing.

Well, eventually it'll look like that.

(Veronique) Well, yes, in time.

In time.

(Cecilia) Have you run into any other honorees?

No, Robert Graham was on the plane and he'll be here tomorrow. He designed the medal.

But everything is ready, and everything is fine.

Yeah.

But, you're the main deal here.

Yes. I talked to Harper yesterday for a long time.

(Cecilia) Did you? Yes.

Where is she in Monroeville?

She's in Monroeville looking after her sister.

After a nice long talk.... We talked about many things.

Well, I told her about you.

(Cecilia) Yes?

And furthermore I told her that if it had been a girl it might very well have been named Harper.

(Cecilia) How would she--

She was very touched by it.

What if I gave her name to a boy baby?

Would she still be happy about it?

(Veronique) Oh, yes.

I think it's a great name for a boy, too.

Don't you?

(Cecilia) I do.

I do. Great name.

[band playing]

(announcer) Ladies and gentlemen the President of the United States and Mrs. Clinton.

Thank you, ladies and gentlemen, for the wonderful welcome,
Today we honor an extraordinary group of Americans whose daring vision and indelible contributions to arts and humanities have opened all our eyes to the richness, diversity, and miracles of the human experience.

First, the National Medal of the Arts.

Sixty years ago Gregory Peck abandoned pre-med studies for the sound stages of Hollywood.

While he never practiced the healing art, his performances have helped to heal some of our country's deepest wounds.

He has been a tireless advocate for the arts serving on the National Council on the Arts as President of the Academy of Motion Picture Arts and Sciences,

It's a great honor for me to present this award as a genuine fan of Gregory Peck,

Thank you,

Dropped the ball. It fell.

Come on.

Thank you so much.

I still have to hand it to you.

Yeah. All right.

Thank you for the kind introduction.

Thank you.

Say hello to Jackson next time.

I will.

[audience applauding]

Congratulations, Da.

(Daniel) They'll replace your medal, you'll get it soon, right?

Yes. It's a big heavy medal.

It's got ballet dancers on it.

It's great.

(Peck) Well, we'll see you, okay.

Goodbye.

[people chattering]

I haven't done this show for over four months and I have just a little touch of stage fright.

And, as many times as I've done it I don't think I'm going to collapse, but I feel a little jumpy.

It's not a bad thing necessarily, just have to deal with it.

(Peck) I remember I did a Broadway show with the great German director Max Reinhardt.

And I had a difficult scene to play. And I couldn't get it during rehearsal.

And every time the -- Every time we rehearsed that particular scene it was a kind of an embarrassment.

And old Max Reinhardt came up on the stage he'd been sitting in the orchestra floor to see me.

And he said, "You see we people in the theater, we are the lucky people who go on playing all of our lives,"

And he said, "It's only play. I know you're self-conscious. I know you're young. Just think of it as play. Play."

I don't know why that turned the key for me.
And I did it. The next time it was okay.
I went through all those emotions.
Of course, it's all a way of showing off, you know, too.
And I don't think I was ever troubled with self-consciousness since then.
Guess it's about that time.
(Peck) Gradually, I learned that the art of film acting really has a lot to do with thinking and feeling that you don't have to signal your feelings and your thoughts, They register in the camera, You don't have to semaphore them out as you do somewhat in the theater.
Sometimes I've thought that when you're acting well playing the scene well it feels effortless and somewhat detached.
You're totally involved, and yet watching yourself at the same time.
I think, in the long run what the audience enjoys is to see someone being themselves and being allowed to look inside someone.
And I think the secret of film acting is complete candor with the audience when you let them see the real you,
How do you prepare your parts?
Do you rehearse? Do you think about it?
I have my own way. I study the script usually several months ahead.
I always remember the acting advice of Spencer Tracy, my favorite, His advice to young actors was "Learn your lines."
And it really says it all.
If you learn them and learn them well you learn what's underneath them, Why the character must say them at that moment. You learn concentration you learn detachment and you learn storytelling. And all these things are very important to a film actor who is really a storyteller.
We are salesmen of the story. People have often asked if I really...
If we, all of us really get so into a role that we live the role.
And my answer is, well we try to live it, all right, between 9:00 and 6:00 in the movies and 8:00 and 10:00 in the theater.
But speaking for myself, I hope that my family does not expect a different guy to be coming home every night.
But occasionally you do get wrapped up.
And there's one occasion and it was with Gen. MacArthur.
I was on the set in Hollywood filming a scene with about 600 extras out front representing the Senate, the Senators and the Congressmen.
And I was delivering the famous "Old soldiers never die" speech,
They just fade away. And I got a call, 11:00 in the morning from my wife, Veronique, and she said "I have found our dream house."
I said, "Are we looking for a dream house?"
[audience Laughing]
She said, "Well, from time to time I have been, yes."
But she said, "You've got to get over here on your lunch hour because I know a certain producer and his wife and they're mad keen on this house and they're probably going to wrap it up before the end of the day."
I had to go. And I jumped in a car with a driver and the full MacArthur regalia with the scrambled eggs on his cap, and the medals and I raced over to this place in a section called Holmby Hills.

And I got over there, and I strode out, and I saw a fine, Norman-style house, seemed to be and I saw a grassy slope leading down the hill and I saw a tennis court and it looked good.

And I saw Veronique, my wife, and the agent standing in the middle of the slope. And I looked it over and I said?.

"Buy it."

And I started walking off.

And they ran behind and said?.

"Don't you want to see the inside?" I said, "We'll fix it!"

It was MacArthur talking.

[audience laughing]

[chuckling]

I got back to the studio and, still in an aggressive mood I called my manager and I said "Veronique wants this house. I want you to go after it, and I want you to be aggressive."

And P.S., that night Veronique had her dream house.

I would've dithered. It was all MacArthur.

So, let's see.

Now, here please.

(man) I want to ask you about Gentleman's Agreement.

While it was being made were you all aware that it had some impact or was it a movie that was being made?

We knew that that subject of anti-Semitism had not been treated on the screen before.

Well, I. B. Mayer tried to get Zanuck to call it off. I. B. Mayer called him up and said? "Well, you know, we don't want to stir things up. 80 million people a week going to the theater in America" before the advent of television. "And we're doing fine. Business is good. So why bring up a controversial subject?"

And Zanuck said, "I love telling a good story and so does Greg, and so does Elia Kazan who's going to direct it, so, we're gung-ho, and we're gonna make this movie."

And it came out and won the Oscar and was a resounding success,

Tom, what is it? What's the matter?

Did you have a fight?

Argument with one of the guys?

They called me a dirty Jew and a stinking kike. I ran off.

Darling, it's not true. It's not true. You're no more Jewish than I am. It's just a horrible mistake.

Kathy!

Come with me, Tom. We'll talk about it in a minute.

[sobbing]

Take it easy, sweetheart.

You really do think I'm an anti-Semite.

No, I don't, Kathy. You do.

You've thought it secretly for a long time.

No. It's just that I've come to see that lots of nice people who aren't people who despise it, and detest it and deplore it and protest their own innocence help it along, and then wonder why it grows.

People who'd never beat up a Jew or yell "kike" at a child.

People who think that anti-Semitism is something way off in some dark crackpot place with low-class morons.

That's the biggest discovery I've made about this whole business, Kathy.

The good people, the nice people.

(interviewer) One thinks of films like *Gentleman's Agreement* or *On the Beach*, or indeed *To Kill a Mockingbird* but do you think of yourself as a socially committed actor?

I'm guilty of having a social conscience all right. But I think of myself as an entertainer.

[people chattering]

(Peck) But from time to time when a script does come along that has something to do with a social problem in which I'm involved then I've never hesitated to do it,

(interviewer) What made you want to produce *The Trial of the Catonsville 9*?

I find these quiet priests, school teachers, social workers patriots in a good old-fashioned traditional sense. They're quite willing to go to jail for their principles to dramatize their protests against the continued U.S. involvement in Vietnam.

I think it took most of us two or three years to realize that America was on a very, very wrong course.

And I'm still very much of a mind that we should get out as quickly as possible with or without what they call "face saving."

You've always been associated, both in your private life and in your films with the furtherance of liberal ideals.

I think, in our country for over a long period of years, it's been the custom for performers to be active in support of candidates and issues.

Is it the culture or the guns that led to the massacre at Columbine High School?

And it is, of course, both,

What is wrong with keeping guns out of the hands of the wrong people?

[people cheering]

Now, where haven't we been for a while?

Anybody.... Yeah, up there, please.

Mr, Peck, I had the privilege of knowing your son Steve a long time ago and in those times talk came to heroes and to me you're a movie hero, but to Steve you were his dad, the hero of heroes.

You're Jim Steele, are you?

I am.

This young man went to Marine basic training with my son Steve and both of them are Vietnam veterans.

And I, Will you come back afterwards, and have a talk?

Sure, thank you.

I will welcome you there. And your wife as well.

(woman) This is Steve's friend Jim Steele, and Julie. Julie. This is my wife, Julie.

Hello. It's a pleasure.

Very happy to meet you. Jim Steele.

How are you? It's nice to meet you.

Steve is fine.

Good.

Steve is fine. He came through. He was in the artillery.

He was in the artillery. Saw some rough times. I'm sure you did, too.

And he took a Masters in Social Work and he's very much involved with Vietnam vets.

Where?

In Los Angeles.

Great. Yeah.

[people chattering]

(woman) Thanks, bye-bye.

How are you? Perfect.

You look like you're shipshape.

As you see.

We've got a room full of people here.

I want you to--

Some people came, didn't they?

A couple of folks came. A couple of people came.

(Peck) I'm extremely proud of my son Steve because he's served his country,

This will be a challenge to get through here.

Needless to say, since he was in combat the whole time I was terrified and sleepless,

But, thank God he did come back.

I don't see any dichotomy in my love of my son and the fact that I admire him and have always admired him for serving his country in Vietnam and my philosophical and humane strong objections to our policy there.

I got to get my picture taken for my wife, who didn't make it.

(man) Thank you.

Have you met my dad?

There were three wonderful sons born from my first marriage,

One of them was Jonathan and one was Steve the fighting Marine, as we call him,

And the other is Carey, who twice ran for the Congress and was narrowly defeated,

and is now doing the best he can to build a subway under the streets of Los Angeles,

And he likes to jump out of airplanes as a free-fall parachutist on the weekends,

Okay.

The tragedy in my life was the loss of a son,

A grown son, age 31,

He had been an achiever he was a champion half-miler in high school and in college.

After graduation he joined the Peace Corps and taught school in Tanzania.

He returned and he became a TV reporter in Santa Barbara.

He was embarked on a very promising career and I wonder sometimes...,

I wonder if I spent enough time with him.

When he was a kid I was busy striving'

And if I had spent more time with him would it have made a difference?

Would it have given him the kind of stability that he needed to overcome this depression that he was in?

Was it an impulsive act? I think it was.

Things must've looked hopeless to him at that moment 4:00 in the morning,

That was certainly the low point of my life.

My Veronique saw me through.

I went into a depression and didn't come out of it for months.

But I knew that I had their strong support.

And so eventually, with their help, I did learn to cope with it,

Not that I don't think about it every day, and sometimes every hour,

But you go on. Lots of people in this world have had tragedies.

And somehow, you learn to cope and go on with it and rejoin the world and rejoin your family.

(Peck) Are we gonna go for a stroll?

Shall we take a walk? Yeah.

Carmen said if they say anything about the dog to just say I'm practicing carrying my baby.

[both laughing]

'Cause here comes this little Carmen always thinks of something.

Parksman, Da. Maybe he'll try to throw us out right now.

Uh-oh.

Here he is. I think he's gonna throw us out.

Let's go the other way. Let's go.

We'll make him come after us.

Have you been thinking about names?

I have, but now my idea is that we need to see the baby before we decide on the name.

Yeah.

That's okay.

But then there's a lot of pressure on making a quick decision.

No, not necessarily.

I had to get along for 21 years with a name that I hated. Seriously hated.

Eldred.

I don't want to do that to my son.

I like a user-friendly name, don't you?

What was Bunny thinking when she gave you that name?

Was she thinking it sounded nice in some way?

My dad was named Gregory, and she just wanted something different.

Didn't want a Junior and looked in the phone book, she said, for something different.

I guess she found it, all right.

Do you want me to carry Cha-Cha for a while?

Do you want to?

Yeah, sure.

What are your realist feelings about Harper?

I think it's a beautiful name.

Yes.

Sorry, it's not allowed to bring dogs in the park. It's known as "The Rules."

What's not allowed? Here, you can read it.

(Cecilia) We're in violation of number 8.

Okay. Okay, all right.

No, we can't.... What do we do?

What happens if we don't comply?

I think we. We'll make him feel a lot better if we comply.

All right. Should we walk back towards your house?

Okay.

There's Mrs. Cosgrove.

Good evening to you, good evening.

Hello.

I'm gonna make an informal presentation of a check for \$50,000 for the purpose of the Film Studies Program at University College Dublin.

And this comes through the courtesy and good offices of the American Ireland Fund.

And I'm happy to present it to you, Dean Cosgrove at this moment in time.

Very well, let me. Thank you for all the support you've given to the Film School over the years.

You're one of the people who began a trend which I think will lead to great things in film studies and art.

So thank you very much.

I appreciate that.

I'm particularly excited about Marty being here and addressing the students tomorrow.

I think it's going to be an inspiration for them.

Sure. I'd say so.

Hi. Hi, how're you doing?

I met you first at.... Well, at first. The first movie I saw by title, the first one I remember was *Duel in the Sun*,

So I know him from that point on.

I was four years old, or five, I think.

Sorry.

(Peck) People used to ask me why I have never made a Martin Scorsese film,

My answer was that he never asked me.

(audience laughing)

Until, a few years ago Scorsese said "I want you to play a cameo role in our remake of *Cape Fear*."

And he said, "We can offer you one of three roles cameo roles. I can offer you the role of a judge an Assistant District Attorney or a sleazy Bible-spouting southern lawyer."

I said, "I'll take the sleazy Bible-spouting...."

King Solomon could not have adjudicated more wisely, Your Honor.

I am so offended by the Philistine tactics of Mr. Bowden I've petitioned the A.B.A. for his disbarment on the grounds of moral turpitude.

(Peck) I've felt that Scorsese's take on *Cape Fear* was a very interesting version.

Some people prefer Scorsese's some people prefer the one that we made about 1964.

I like them both.

(man) I would like to ask you about frightening times in making movies,

Which was worse, those dogs in *The Boys from Brazil* or Robert Mitchum trying to drown you in *Cape Fear*?

[audience laughing]

(Peck) The scene with Mitchum he held me below the water in that swamp for quite a long time. But Mitchum's a pro, we had a signal.

When I thought that I had been down long enough, I just rapped him on the leg, Very seldom in actual physical danger,

There was a scene in *The Boys from Brazil* when, in a terrible fight to the death that I had with Laurence Olivier those dogs were set on to me. And they did me in. That was a bloody scene, indeed.

[dogs barking]

Actually, they're trained to retrieve. And the trainer before a scene he'll hold the dog behind the camera. He will walk in and he will say "Fetch."

And the dog knows that he's to go in and fetch my sleeve and bring it back to the trainer.

The scene where he grabbed me by the throat actually the trainer went in and said the knot in my tie, he said, "Fetch."

That was all well and good, but I said to the director "Why don't you do it first?"

[audience laughing]

And he did!

They were so well-trained that I actually had no fear.

And, of course the blood is artificial blood,

Probably the nearest scrape that I ever had in my filmmaking career was *Moby Dick*,

I nearly got killed out in the middle of the Irish Sea riding on that rubber whale. The towline broke and I got lost in the fog bank in rough seas sliding and trying to hang on to this beast.

I thought, if I let go of him, I won't know which way to swim, I was calling, "Ahoy!" and [audience laughing] "Come get me!" Things like that. Finally they did find me.

A launch bumped into the whale and I was so glad to get off of that rubber whale back into the launch.

Up here, please.

(man) Would you say that the most difficult role you had was doing a soft-shoe with Jack Benny?

[audience laughing]

That was the most fun I ever had.

In my long and checkered career I got to work two weeks with those great fellows Jack Benny, George Burns.

They both became very good friends, particularly Jack Benny.

He loved to rehearse and I loved to rehearse.

And Jack always used to say, and I've remembered this.

He always used to say, "My best ad-libs are the ones I rehearse the most."

[band playing]

[audience applauding]

[audience applauding]

[people chattering]

Yes, of course.

Isn't he adorable?

He is divine.

But he seems so exciting.

As you will be.

I was so excited that it was a boy, because he'll have a little pal.

Do you have a boy? Oh. And when?

In the next two weeks.

(Daniel) It could be today.

She was about 10 days late. And we didn't know whether it was a boy or a girl.

You didn't want to find out?

No!

Did you hear his name? No!

She didn't want to find out. I was happy not to find out.

What's his name?

Kevin. We're talking about babies.

We're talking about babies like you, baby.

Sure, you're talking about babies.

Did you have a baby shower?

I did. I had a great shower here.

Yeah, what happened?

It was just a big celebration.

It was a big party, baby party.

And all of Cecilia's New York friends.

It was just simply great.

It was so much fun. Yeah.

But that time you did not show.

No.
This was not-- Wasn't that long ago, either.
This was not revealed. It was early December.
You had not.... The boy had not yet made his appearance.
No.
To all intents and purposes, that is.
(woman) Just like that.
Keep it coming.
[music playing]
(woman) look! There's your baby!
The baby crying?
Look at his face, Da.
Cecilia thinks he looks like Veronique as a child.
Did you hear him crying?
Yeah, I did. He's a lot quieter.
He's got big hands.
What a fine boy.
There.
How're you, my dear?
I'm fine.
Fine and happy?
Yeah.
He's a real handsome boy. Yeah.
(Daniel) Isn't he?
He's 10 minutes old.
(Daniel) Ten minutes old? He's 10 minutes old.
Oh, my goodness.
Can I touch him?
Of course you can.
Just look at him.
Oh, my dear! I know, sweetie.
You're so beautiful.
Happyland in here?
Let me see him.
Is he warm to touch?
Yeah.
Isn't he? Yeah.
Yeah, I want him to cool off.
(Carmen) Hello, Grandpa.
Just thankful.
Cecilia's well she's fine.
I pray that he has a loud, loud voice.
Like his granddad, I guess.
Just happy.
(Carmen) I have a baby to call, Daniel.
No, we could.... No, if we named it Dinky Doo. Last name is Peck. P-E-C-K.
But I think we'll name him... Yes.
...Harper Daniel Peck, for now. Boy.
Okay, love you both. Bye-bye.

I think, soon we're going to draw this to a close and I'm grateful for your kind attention and the warmth of your welcome here.

I think we'll just take one more question, and it will be here.

When all is said and done what would you like to be remembered as?

What would I like to be remembered as or remembered for?

Yes.

First of all I'd like to be remembered as a good husband and father.

And I [audience applauding] I don't do that, you know, to encourage any applause.

That's the truth I'd like to be remembered by my children and my grandchildren as a good father and grandfather and I'd like to be remembered by my wife as someone who's made her life as happy as she has made mine.

As a professional I think I'd like to be thought of as a good storyteller.

That's what always interested me.

And my attempts to become a better and better actor have been because of my love of storytelling and wanting to convey that story hold the audience's interest hold them from start to finish and have them walk out of the theater and feel that was time well-spent.

That was a good story and he told it well,

I don't think that I had an unbroken record of artistic triumphs,

But there were enough good pictures,

And I think the thing that is gratifying is when they still have some kind of a life twenty-five years or more after you've made them,

And I have a few like that that, when they're seen, people still enjoy them and get something from them,

Entertainment, information a little bit of illumination of the human condition,

They still find something of value,

In a way, it's an actor's vanity to imagine that he'll be remembered or his work will be appreciated, in years to come,

But in another way, it's not a bad ambition to try to do some work that will stand the test of time,

He's smiling in his sleep.

(Cecilia) He is smiling.

He's having a pleasant dream.

He's skiing down the slopes.

Although he does not know about skiing or about slopes.

But he has a vivid imagination, and he has had from birth.

(Peck) An Irish blessing, and I'll leave you with this,'

May you have food and raiment and a soft pillow for your head,

And may you spend 40 years in heaven before the devil knows you're dead.

[audience laughing]

[audience applauding]

[people whistling]